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ONTARIO

DEPARTMENT OF EDUCATION

SUMMER COURSES IN ART

ONTARIO COLLEGE OF ART

TORONTO

1970

ORIENTATION BULLETIN

APPROVED TIMETABLE

FOR STUDENTS' REFERENCE

UNITS OF WORK

Date	June 30 to July 7 a.m.	p.m.	Date	July 8 to July 15 a.m.	p.m.
Unit No.			Unit No.		
Staff Member			Staff Member		
Room No.			Room No.		

Date	July 16 to July 23 a.m.	p.m.	Date	July 24 to July 31 a.m.	p.m.
Unit No.			Unit No.		
Staff Member			Staff Member		
Room No.			Room No.		

Unit No.	Time	Dates of Lectures	Room No.

TO BE FILLED IN AFTER STUDENT'S TIMETABLE HAS BEEN APPROVED.

ANY CHANGES WHICH THE STUDENT WISHES TO MAKE AS THE SESSION PROGRESSES MUST BE APPROVED BY THE OFFICE - LAST DATE TO MAKE SUCH CHANGES IS JULY 7. STUDENTS ARE THEREFORE ADVISED TO EXPLORE THE VARIOUS UNITS ON OPENING DAY.

CHECK YOUR REQUESTED PROGRAM AGAINST THE SUMMARY ON PAGES 31 TO 33.

O R I E N T A T I O N B U L L E T I N

FOR THE USE OF THE PARTICIPANTS OF

THE SUMMER COURSES IN ART

TORONTO, ONTARIO COLLEGE OF ART, 1970.

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PLEASE BRING THIS BULLETIN WITH YOU TO THE SUMMER SESSION

A SECOND COPY WILL NOT BE AVAILABLE

REGISTRATION IN UNITS OF WORK

All students must register in the various units of work in advance of the opening day.

(1) Complete the enclosed Interim Form A and return it as early as possible and not later than June 19 to:

The Principal, Summer Courses in Art,
Ontario Department of Education,
44 Eglinton Ave. W.,
TORONTO 12, Ontario.

(Telephone: 365-5996)

(2) Be sure that you have added your name and address to the Interim Form A, and if a married woman, your maiden name. Also, state course in which you desire to enroll. (Elementary, Intermediate, Part 1 or 2, Supervisor's, Specialist, Refresher 1 or 2.) Indicate your mailing address until June 26.

(3) For a full summer's work, select not more than five six-day work units (or their equivalent), plus a lecture unit.

(4) If you desire a Departmental Certificate, you must take at least three hours of work each day (from June 30 to July 31) in formal studio classes.

(5) Advanced registration in units cannot be made later than June 19.

(6) Be accurate in your requests - follow the Bulletin carefully.

(7) Form A will be mailed to you from Toronto, confirming your unit reservations. Bring Form A to your course on the opening day.

(8) In fairness to others, it is expected that all those who register in advance fully intend to be present at the courses. Should a student find that, for some good reason, he cannot attend, he should notify the Principal, Summer Courses in Art, immediately, so that his place may be filled by another student.

(9) Supply fees of $5 (cash) are paid on the opening day of the course. Do not pay them in advance.

(10) Applicants should list second choices of units on the reverse side of Interim Form A.

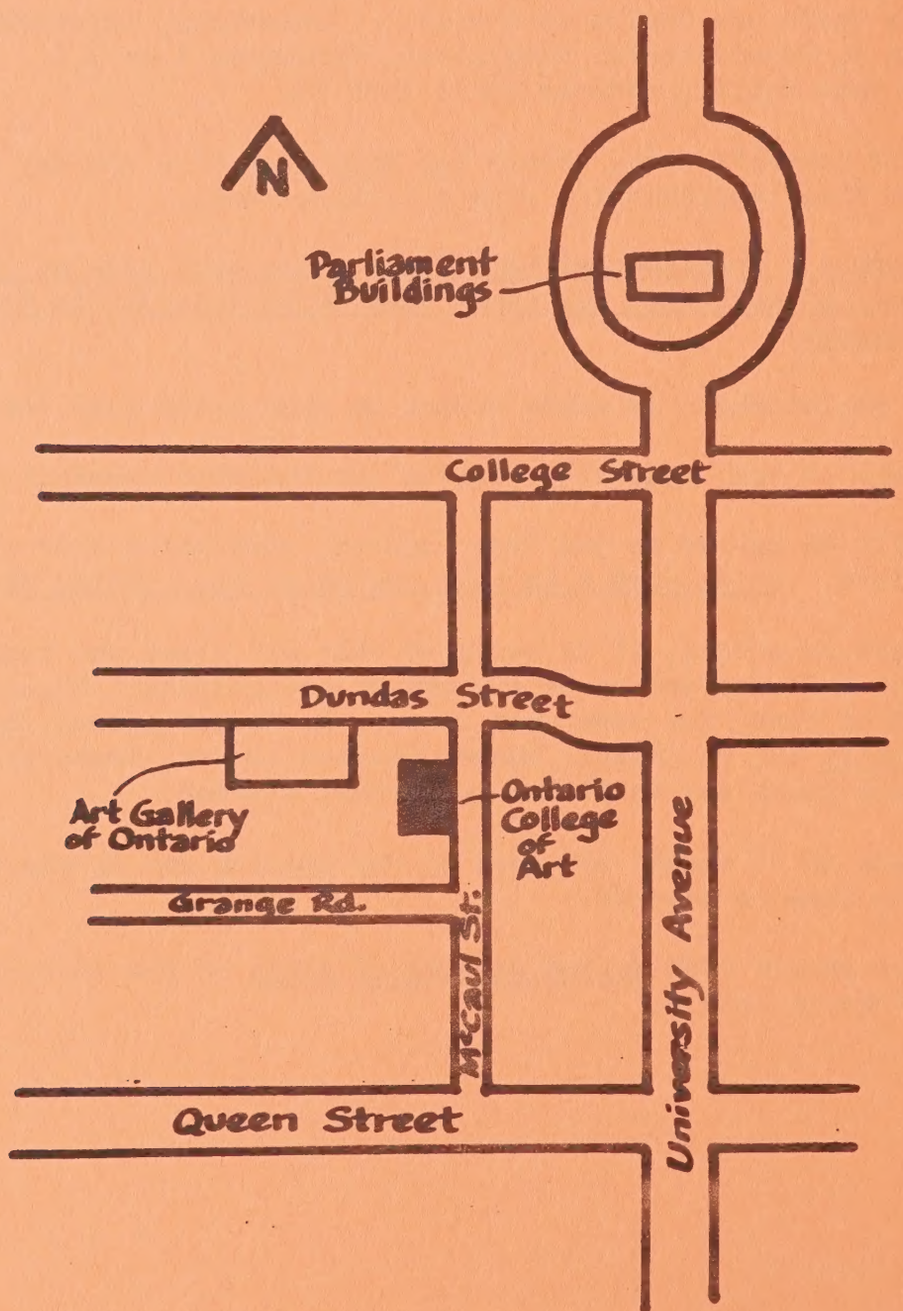
WHAT TO DO JUNE 29 AND 30, AND JULY 31

JUNE 29
8:30 a.m. to
12 noon

The opening day of the summer session will be devoted to registration and orientation. The courses are held in the Ontario College of Art, 100 McCaul Street, one block west of University Avenue and immediately south of Dundas Street. The telephone number of the Toronto Summer School is 366-4977.

Bring your Letter of Admission on registration day.

Bring your Form A, which is your guarantee of your enrollment in the various units. Do not arrive before 8:30 a.m.; you need have no fear of losing your place in a unit, provided you have registered correctly in advance and have your Form A.



(1) Everyone upon arrival at the Ontario College of Art, go to the registration desk in the main entrance, McCaul Street.

(a) Submit your Letter of Admission and show Form A to registrars.

(b) Pay the $5 supply and activity fee in cash. Cheques are not acceptable on registration day.

(c) Obtain a Progress Record Card, taking care to secure a Card of the correct colour (Elementary - white; Intermediate, Part 1 - yellow with black type; Intermediate, Part 2 - yellow with red type; Supervisor's and Specialist - blue; Refresher - salmon).

(d) See that your Card has marked on it the $5 fee you have paid and that it is initialled by the staff member who accepts your money. (You will receive an official receipt on the first "day 6" - July 7).

(2) Check your classes:

(a) See your staff members to insure that you are on their class lists.

(b) Your staff members must initial your Form A.

(c) Do not check with your lecturers until July 1.

(3) Fill out the heading of your Progress Record Card in CAPITAL letters. Students in Holy Orders should give both religious community name and lay name. Department of Veterans' Affairs (D.V.A.) students should write their branch of service and service numbers on their Cards.

(4) For your reference, copy your completed program from Form A to the inside cover of this Orientation Bulletin.

(5) Submit to the office:

(a) Your Progress Record Card.

(b) Your Form A with the initials of all your staff members, with the exception of lecturers.

UNTIL THESE FORMS ARE FILED, YOU ARE NOT OFFICIALLY ENROLLED.

JUNE 30	Morning Students	8 a.m.	Go to the Auditorium where you will meet the Principal and will be given final instructions.
		8:15 a.m.	Class sessions scheduled for the morning will begin.
	Afternoon Students	1 p.m.	Go to the Auditorium to meet the Principal.
		1:15 p.m.	Class sessions scheduled for the afternoon will begin.
JULY 31	All Students		Whether enrolled in morning or afternoon classes, all students should come to school at 8 a.m. Rooms will be put in order and Cards signed. Unless a student appears at school on this day as requested, his summer will not be considered complete.

THE STAFF

John A. M. Emerson, M.A., ... Principal
Program Consultant in Art,
Ontario Department of Education.

Ladd M. Skube, B.A., B.Ed., ... Assistant Principal
Program Consultant in Art,
Ontario Department of Education.

Bruce Sitler, B.A., ... Vice-Principal
Assistant Director of Kerr Holiday Tours,
Flint, Michigan.
Formerly: Principal, Princess Elizabeth Public School,
Hamilton; and Instructor, Saturday Morning Art Classes,
Art Gallery of Hamilton.

Thomas H. Bailey, B.A., ... Counsellor
Head of Art Department,
Westview Centennial Secondary School,
North York Borough.

Harry M. Barth, ... Instructor
Retired.
Formerly: Art Instructor,
Selkirk Collegiate and Vocational Institute,
Thunder Bay, Ontario.

Edward Bartram, M.A., ... Counsellor
Formerly: Art Teacher,
Lawrence Park Collegiate Institute,
Toronto.
Painter.

Aba Bayefsky, C.S.G.A., C.G.P., A.R.C.A., C.S.P.W.C., Instructor
Instructor, Ontario College of Art,
Drawing and Painting Department,
Artist.

James E. Bell, A.O.C.A., ... Instructor
Head of Art Department,
O'Neill Collegiate & Vocational Institute, Oshawa.

Alan T. Bevan, N.D.D., A.T.D., D.A., ... Counsellor
Head, Art Department,
Runnymede Collegiate Institute,
York Borough.

Bill Broome, D.A., F.R.N.T., D.C., ... Instructor
Free Lance.

Robert E. Burbidge, ... Counsellor
Department of Applied Art,
General Brock High School,
Halton County.

Ian Carr-Harris, B.A., B.L.S., ... Special Staff Member
Librarian,
Ontario College of Art.

Ethel M. Christensen, B.S., M.Ed., ... Counsellor
Head, Art Department,
Gordon Graydon Memorial Secondary School,
Peel County;
Painter.

Irene M. Collins, B.A., ... Counsellor
Head, Art Department,
Don Mills Collegiate Institute, North York Borough,
Painter.
Formerly: Art Teacher, Opotiki District H.S.,
New Zealand.

David A. E. Cowan, B.A., ... Counsellor
Master (Art),
Peterborough Teachers' College.

Jeffrey Currey, Dip. F.A. (London), N.D.D., ... Counsellor
M.F.A. (U. of Guanajuato),
Art Teacher, John G. Althouse Sr. School,
Etobicoke Borough.

June Drutz, A.O.C.A., C.S.G.A., ... Instructor
Instructor, Ontario College of Art,
Drawing and Painting Department.

Mahmoud El-Bassiouny, M.A., Ph.D., ... Lecturer
Head, Educational Department, and
Dean, The Higher Institute of Art Education,
Cairo, United Arab Republic.

Myrtle Evans, ... Counsellor
Art Consultant,
Elgin County Board of Education.

Vera Frenkel, B.A., C.P.E., A.I.C.A., ... Instructor
Printmaker,
Printmaking Instructor: Artists' Workshop, Toronto, and
Winter Workshop, Elliot Lake Centre for Continuing Education.
Researcher, National Film Board,
Contributor to Arts/Canada.
Formerly: Art Supervisor,
United Synagogue Day School,
Toronto.

Percy M. Gardiner, M.A., ... Instructor
Art Instructor,
Northern Secondary School, Toronto.
Painter.

W. G. Goddard, B.A., M.Ed., ... Lecturer
Master, Lakeshore Teachers' College.

Patricia Goss ... ... Counsellor
Art Teacher,
National Ballet School,
Toronto.
Painter.

John A. Hall, O.S.A., C.S.G.A., ... Instructor
Associate Professor, Faculty of Architecture, Urban
and Regional Planning and Landscape Architecture,
University of Toronto.
Painter, Illustrator, Typographer, and Exhibition Designer.

Florence M. Hart, B.A., ... Seminar Leader
Program Consultant in Art,
Ontario Department of Education.

Gillian C. Hildebrand, B.A., ... Lecturer
Formerly: Head, Art Department,
Richview Collegiate Institute,
Etobicoke Borough.

Stuart Jeffries, ... Counsellor
Art Consultant,
Wentworth County Board of Education.

Stephen Lewis, B.A., ... Counsellor
Art Teacher,
Willow Road Senior Public School, Guelph,
Art Instructor,
Neuropsychiatric Centre,
Ontario Reformatory, Guelph.

R. Wayne Long, A.O.C.A., ... Counsellor
Graphic Art Teacher,
Newtonbrook Secondary School, North York Borough.

Gordon MacDonald, A.O.C.A., ... Instructor
Art Teacher,
College Heights Vocational School, Wellington County.

Gordon MacKenzie, ... Counsellor
Art Consultant,
Sault Ste. Marie Board of Education.

Nancy Main, B.A., ... Lecturer
Head of Art Department,
North Albion Collegiate Institute,
Etobicoke Borough.

Anka Mayer, ... Instructor
Painter,
Instructor, Drawing and Painting,
Ontario College of Art,
Graduate, Oskar Kokoschka's School of Vision.
Member, International Association of Plastic Arts, UNESCO.

Jonathan J. Mergler, B.A., ... Counsellor
Head, Art Department,
Victoria Park Secondary School,
North York Borough.

Larry Middlestadt, A.O.C.A., ... Instructor
Supervisor of Night School,
Ontario College of Art.

Keiichi Mori, ... Instructor
Vice President, Meitoku Tandai Teachers' College,
Japan.

Rowley W. Murphy, A.R.C.A., O.S.A., C.S.G.A., ... Instructor
Instructor,
Life Drawing, Artists' Workshop, Toronto.
Designer - Mural Decorations.
Painter - Historical Author - Illustrator.
Formerly: Instructor of Drawing, Ontario College of Art;
R.C.N. War Artist; Designer, stained glass,
Bryn Athyn Cathedral, Pennsylvania;
Designer, two series Ship Plates, Josiah Wedgwood
and Sons; Mural Decorations - Museum of the River,
Morrisburg.

R. Delford Newbigging, B.A., ... Counsellor
Head, Art Department,
Mayfield Secondary School, Peel County.

James Pollard, B.A., ... Lecturer
Head, Art Department,
Port Credit Secondary School, Peel County.
Formerly: Art Education Tutor,
Erdiston Teachers' College, Barbados, W.I.

Gaetana Robinson, ... Counsellor
Art Consultant,
Toronto Board of Education.

Frederick K. Shaw, B.A., M.Ed., ... Special Staff Member
Assistant Co-Ordinator, Arts and Crafts,
The Board of Education for the Borough of North York.

Ralph E. Smith, A.O.C.A., ... Instructor
Potter,
Evening Instructor, Ontario College of Art,
Demonstrator, Scarborough Schools.

Michael Smykaluk, B.A., ... Counsellor
Head, Art Department,
Central Secondary School,
Hamilton, Ontario.

Ross G. Snetsinger, ... Counsellor
Art Consultant,
The Board of Education, Borough of East York.
Chairman, Art Committee,
Metropolitan Educational Television Association.

Edna Stevens, B.A., M.Ed., ... Counsellor
Master, North Bay Teachers' College.
Secretary and Member, Board of Governors,
Nipissing College, North Bay, Ontario.

Edward W. Tate, B.A., ... Seminar Leader
Program Consultant in Art,
Ontario Department of Education.

Robin Thomas, M.S.I.A., ... Instructor
(National Diploma in Design, Printed Textiles).
Member, Society Ind. Artists and Designers.
Head, Department of Fashion and Textiles,
Faculty of Art and Design,
Bristol Polytechnic, England.
Free Lance Designer.

J. W. Trusler, B.A., M.Ed., L.L.D., ... Lecturer
Personnel Officer,
North Bay Board of Education,
Chairman, Board of Governors, Nipissing College, North Bay.
Member of the Campus Planning Committee,
North Bay College Education Centre.
Member of the North Bay Planning Board.
Alderman, City of North Bay.

Leo Velleman, ... Instructor

Professional Puppeteer.
Created - produced programs for stage and television, C.B.C., C.B.S. (St. Louis), National Educational Television in the United States.
Conducted Puppetry Courses - Parks & Playgrounds, Montreal and Quebec Summer Camps. Live performances in schools in Canada and the United States.
Presently: Manager - Toronto Island Puppet Theatre, and Canadian Puppet Festivals.

Earl A. Weiley, Ed.D., ... Lecturer

Professor of Art Education,
Wayne State University,
Detroit, Michigan, U.S.A.

Gustav Weisman, O.S.A., A.R.C.A., ... Instructor

Painter, Designer.
Instructor, Ontario College of Art,
Mural and Stained Glass, Drawing and Painting.

Phyllis E. Whitfield, ... Receptionist

Judi Dodds, ... Special Staff Member

Lauren Dowling, ... Special Staff Member

Karen Kaga, ... Special Staff Member

NOTES REGARDING THE WORK OF THE STAFF MEMBERS

Counsellors

The work of the counsellors is to relate art and craft activities to the general school program, to assist the students to explore the various fields of art and to help these students acquire a sound pedagogy in the use of the activities explored.

Instructors

The instructors have the task of helping the students to develop adequate technical skill in the production of well designed art forms. They are not responsible for information about pedagogy.

Lecturers

The lecturers deal with their own specialized fields and give philosophical form to the questions under discussion. They deal also with problems connected with their special fields which are brought before them by the students.

Special Staff Members

Mrs. Whitfield is the Summer School Office Receptionist. Mrs. Whitfield is assisted in the Office by Miss Judi Dodds, Miss Lauren Dowling and Miss Karen Kaga.

Mr. Shaw is in charge of supplies.

Mr. Sitler, the Vice-Principal, will be Adviser to the Student Social Committee.

Mr. Carr-Harris is in charge of the library.

The Principal, Assistant Principal and Vice-Principal will be pleased to discuss with the students problems related to their summer's activities.

THE "6-DAY SESSION PLAN"

The timetable of the units of work has been arranged so that students may enjoy a maximum of choice. The majority of work units operate upon a 6-day plan. Time during the summer is divided into four 6-day blocks or sessions.

Day Number	1	2	3	4	5	6	
Opening Day June 29	June 30	July 1	2	3	6	7	1st 6-day session
	July 8	9	10	13	14	15	2nd 6-day session
	July 16	17	20	21	22	23	3rd 6-day session
	July 24	27	28	29	30	31 *	4th 6-day session

Staff members, whose units of work follow this timetable, open their classes on each day 1 and close them on each day 6. In this way, a unit of work may be offered four times during the summer. The unit prescriptions on pages 16 to 30 show which of the units operate on this plan.

The majority of units of work leading to the advanced certificates fall within the framework of the 6-day plan. Some of these units, because their content is greater, span 12 days or 24 days. The lecture units, taking only a small fraction of each day, are arranged so that they are independent of the 6-day plan.

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* All students come in the morning only to put rooms in order and to receive their cards.

SELECTING A PERSONAL PROGRAM

(1) If you are working toward an Elementary Certificate

(a) It is compulsory for you to elect one Picture-Making-Programming unit and Basic Lecture unit TA121. The Picture-Making-Programming units are numbered from TA100 to TA107. If you select more than one Picture-Making-Programming unit, make sure that the units in question are not repetitions of one another. DO NOT ELECT MORE THAN TWO PICTURE-MAKING-PROGRAMMING UNITS.

(b) Summarize the gaps in your knowledge about art. What do you think you should know to be more proficient in your work as a teacher of this subject?

(c) Think of the levels you teach and the program of studies you follow. Select activities which would lend themselves to strong correlations with the lives of the children under your charge and, hence, would improve the general learning situation in your school.

SUMMARY YOU MAY ELECT ANY WORK UNIT FROM TA100 TO TA199, BUT YOU SHOULD NOTICE THAT UNITS NUMBERED IN THE TA100'S ARE EXPLORATORY, WHILE THOSE NUMBERED IN THE TA200'S ARE MORE ADVANCED AND GREATER PROFICIENCY ON THE PART OF THE STUDENTS IS EXPECTED. ONE PICTURE-MAKING-PROGRAMMING UNIT IS OBLIGATORY (UNITS TA100 TO TA107) AND THE BASIC LECTURE UNIT TA121. THREE HOURS PER DAY IS THE MINIMUM ATTENDANCE FOR STUDENTS DESIRING AN ART CERTIFICATE.

(2) If you are working toward an Intermediate Certificate, Parts 1 and 2

You have enjoyed previous experiences in art education. You have explored several fields of design and have probably begun to develop a personal point of view (or philosophy) about art and the teaching of art. Because of this background, you are in a better position to begin to specialize. The following suggestions are offered to help you select a program leading toward the Intermediate Certificate.

(a) Select some work similar to that in which you enjoyed the most success in previous units.

(b) Select a program which includes both two and three-dimensional work.

(c) It is advisable for students by their fourth year to attend units dealing with design, such as units in the TA150 and TA250 series.

(d) If you plan to qualify for either a Specialist or Supervisor's Certificate in the future, select one of the lecture units, TA221, TA221a, TA221b, TA222, TA223, TA223a.* Since some of these are required for the most advanced Certificates, by taking one of them during one of the Intermediate years, you will lighten your lecture program in your Specialist or Supervisor's year.

(e) One of the following advanced drawing and painting units - TA200, TA201, TA202, TA203 (12 days), TA211, or TA213, must be elected either in the second, third, or fourth year, if the student desires either the Specialist or Supervisor's Certificate.

(f) Study the prescriptions of the units of work being offered for exploratory purposes, units TA100 to TA199. They may contain some work which you have not previously explored. If you feel that they offer activities which would be practical to you, it is suggested that you include these activities in your timetable.

SUMMARY YOU MAY ELECT ANY UNIT OF WORK FROM TA100 TO TA299. MINIMUM ATTENDANCE LEADING TO CERTIFICATION IS THREE HOURS EACH DAY.

(3) If you are working toward a Specialist or Supervisor's Certificate

It is generally agreed that to be successful a teacher of art must: (i) be familiar with many techniques; (ii) be capable of using these techniques in relation to the common experiences of children; (iii) be sufficiently proficient in the production of at least one two-dimensional and one three-dimensional type of art; (iv) enjoy a sensitivity in regard to design; (v) have a reasonable understanding of the philosophy and pedagogy underlying art education; (vi) have a reasonable knowledge of our heritage of art.

Units of work are offered, therefore, which will allow the candidates for the two most advanced Certificates to meet these requirements. The advanced units provide an opportunity for teachers to reach greater proficiency in art and to produce work showing a reasonable degree of skill and sensitivity to good design. Also, a more intimate knowledge of history of art and philosophy of art education may be gained in the advanced units.

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* It is advisable to have taken TA122 or equivalent, before taking TA222, TA223, or TA223a.

Candidates for the Supervisor's or Specialist Certificates may select any unit of work offered from TA100 to TA299, and at some time during the four summer sessions:

(a) must have successfully completed one of the following units: TA200, TA201, TA202, TA203 (12 days), TA211, or TA213.

(b) must have successfully completed unit TA221, TA221a, or TA221b.

(c) must have successfully completed unit TA222 or TA223 or TA223a.

(d) should have selected a unit dealing with other art forms, such as TA215, TA232, TA232a, TA235, TA240, TA245, and TA251.

(e) should have selected a unit dealing with design such as unit TA150, TA150a, or TA250.

SUMMARY THREE SPECIFIED UNITS MUST HAVE BEEN TAKEN AT SOME LEVEL ABOVE THE ELEMENTARY CERTIFICATE. TWO OTHER TYPES OF UNITS ARE RECOMMENDED. MINIMUM ATTENDANCE IS STILL THREE HOURS EACH DAY.

(4) If you are taking a Refresher Course

Elect any units which you think may be of value to you. The maximum is three one-week units, or their equivalent, for each Refresher Course. A student may take two Refresher Courses with a maximum of six one-week units or their equivalent.

THE UNITS OF WORK

Units numbered TA100 to TA199 are exploratory and intended to allow students to discover their abilities, to define their interests, and to give them techniques which have immediate application to the classroom.

Units numbered TA200 to TA299 are more advanced and are offered to develop the taste of the students and to give them greater insight into both design and technique. A higher standard of work is expected in these units. However, with one or two exceptions as noted in this section, any unit of work is available to all students.

Should a student wish to do so, a unit of work may be repeated in two different years. Full credit will be allowed for such repetition of work.

EXPLORATORY UNITS

TA100 Picture-Making-Programming (K. and Prim.)

A study will be made of art activities and techniques suitable for pupils at these levels. The relationship of art to the general kindergarten program and to the program at the primary level will receive attention. Emphasis will be placed upon picture-making.

Daily 8:00 to 11:10
Follows the 6-day session plan
(see page 13)

Miss Stevens
203

TA102 Picture-Making-Programming (Prim. and Jr.)

This unit will deal with art activities and techniques for the primary and junior levels. The emphasis will be on picture-making employing various media, with some attention being given to varied methods of grouping students. There will be some exploration of Art as a part of a general education program, through the use of thematic approaches.

Daily 8:00 to 11:10
Follows the 6-day session plan

Miss Robinson
301

TA104 Picture-Making-Programming (Jr. and Intermed.)

This unit will deal with picture-making in the junior and intermediate grades. A study will be made of the normal modes of expression of pupils in these grades. Areas of discussion and practice will include the elementary school art program, individual and group activity, handling of basic art materials, a variety of techniques and a study of design as applied to picture-making.

Daily 1:00 to 4:10
Follows the 6-day session plan
(for the 1st, 2nd, and 4th sessions)

Mr. Burbidge
17

TA106 Picture-Making-Programming (Special Ed. Groups)

This unit is concerned with art education for children with learning difficulties. Emphasis will be placed upon two and three-dimensional media. Special characteristics of these children, integration of art with other subject areas, and creative-discovery approaches will be explored.

Daily 1:00 to 4:10
Follows the 6-day session plan
(for the 3rd session)

Mr. Burbidge
17

TA107 Picture-Making-Programming (Intermed. and Sr.)

This unit involves two-dimensional activities within the total art program for higher elementary, junior high, and secondary levels. Features such as subject matter, technique, composition and style will be considered. Workshop sessions will be supplemented by seminar discussions concerning objectives, methodology, evaluation, and other aspects of the program.

Daily 8:00 to 11:10
Follows the 6-day session plan

Mr. Mergler
304

TA111 Introductory Drawing (12 days)

This unit offers a preliminary but detailed exploration of the elements of drawing. This will include a wide range of materials in relation to varied subject matter. There will be an emphasis on outdoor sketching, still life, figure drawing, imaginative composition and creative drawing. This unit is especially recommended as a background for advanced drawing and painting units.

Daily 8:00 to 11:10
June 30 to July 15 inclusive,
Repeated July 16 to 31 inclusive

Mr. Middlestadt
320

Daily 1:00 to 4:10
June 30 to July 15 inclusive
Repeated July 16 to 31 inclusive

Mrs. Mayer
320

TA111a Introductory Drawing and Painting (12 days)

This unit gives beginning artist/teachers an opportunity to sharpen their perceptions and to take pleasure in describing and inventing upon what they have come to know. Studio work, outdoor sketching, slide lectures and discussions will explore elements of pictorial design, various drawing and painting media, the thematic approach, and other topics relative to the school art program. This unit is recommended as a preparation for more specialized and advanced work in drawing and painting.

Daily 1:00 to 4:10
June 30 to July 15 inclusive,
Repeated July 16 to 31 inclusive

Mr. Bevan
223

TA112a Introductory Poster-Making and Display

This unit will consist largely of brief lectures and practical experiments in poster-making. A study will be made of lettering, design and content as applied to the poster. Media used will be tempera, ink and coloured papers. Display methods will also be studied through illustrated lectures and practical application.

Daily 1:00 to 4:10
Follows the 6-day session plan

Mr. Cowan
208

TA114 Introductory Craft Techniques

This unit will emphasize experiences for children in the elementary school, stressing inexpensive and salvage materials, which the children can use.*

Daily 8:00 to 11:10 — Miss Evans
Follows the 6-day session plan — 201

TA114 Introductory Craft Techniques

Students in this unit will attempt simple experiments in a variety of largely two-dimensional media, such as collage on wood, designs with tissue paper and coloured inks, nail and thread reliefs, mosaics in natural materials, batik (including tie-and-dye), and wall hangings.

Daily 1:00 to 4:10 — Mrs. Goss
Follows the 6-day session plan — 207

TA115 Printing on Textiles

This unit will consist of batik dyeing on silk and cotton; preparation of simple direct painted silk screens; printing of screens; and combined screen and batik printing as a resist method. These processes are to be conducted in a simplified way, with a view to the craft being adapted to general art education curricula in schools with limited equipment.

Daily 8:00 to 11:10 — Mr. Thomas
Follows the 6-day session plan — 110
(for the 1st and 2nd sessions)

TA116 Introductory Film Media

This is an exploratory unit designed to acquaint students with simple processes on raw and exposed, still and movie, film of various sizes. Non-camera and camera techniques will be employed. Viewing and discussing of student and professional examples of experimental film-making will be included. Students who have access to a 35 mm still or 8 mm movie camera are encouraged to bring this equipment to facilitate extra experimentation. However, neither such equipment nor experience is a prerequisite.

Daily 1:00 to 4:10 — Mr. Bailey
Follows the 6-day session plan — 222

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* Materials will be provided, but those students planning to take the unit are advised to bring scrap and salvaged materials (which can be easily carried) such as plastic, mâché and foil containers of all kinds, small boxes -- pill, toothpaste, aspirin, salt; buttons, beads, materials, papier mâché egg boxes, and natural objects such as seeds, nuts, pinecones, etc.

TA121 Basic Lecture - "Art in General Education"

This unit comprises a series of lectures and general discussions on elementary pedagogy, philosophy and psychology with special reference to the teaching of art. Such topics as the characteristics of contemporary education, the individual and society, supervision, the enterprise, the learning process, objectives in art teaching, the democratic concept of education will be discussed with the object of developing an insight into and understanding of the role of the teacher of art as an educational leader in his community. This unit is prerequisite for all students who wish to receive an elementary certificate. The textbook is: Children and Their Art, Revised edition (Toronto: Longmans, 1970), available at the office.

Daily 11:15 to 12:00 — Dr. Trusler
July 1 to 14 inclusive,* — 102
Repeated July 16 to 29 inclusive*

TA122 Introduction to Art History

This is a systematic survey of the principal periods of Western Art, with emphasis upon architecture, sculpture and painting as characteristic expressions of an age. Slides will be used to illustrate principal works from these periods • This unit or equivalent is recommended, before taking TA222, TA223, or TA223a.

Daily 12:10 to 12:55 — Miss Main
July 1 to 28 inclusive — 101

TA130 Model-Making

This course is intended to provide teachers with a practical background in the construction of models, such as aeroplanes, automobiles, trains, ships, buildings, etc., 'from the ground up' using relatively commonplace materials such as bristol board and balsa wood. The course is designed to try to counteract the reliance of children on the fit-together plastic model building kit which has become so popular in recent years, and which leaves the child so little room for the development of his own skill and imagination.

Indications are that girls at the elementary school level are able to build models as well as, and even better than, the boys. No previous experience is necessary. The course is fully creative and is slanted to Junior and Intermediate levels.

Daily 8:00 to 11:10 — Mr. Snetsinger
1st and 2nd 6-day sessions — 210

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* Checking with the staff member offering this unit should be done on July 1 and not on registration day. Second group check on July 16.

TA131 Integrated Learning Activity

This six-day unit will be in the form of a workshop wherein students will work individually and as groups on projects of their own choosing. The purpose will be to experiment with ways and means of integrating (1) various art activities; and (2) the total program of the school. The unit should afford experience in working co-operatively towards democratic group conclusions, valuable in relation to problems of contemporary society.

Daily 8:00 to 11:10
3rd and 4th 6-day sessions

Mr. Snetsinger
210

TA132 Basic Printmaking

This is an exploratory unit designed to assist participants in the use of various printing media in the classroom. Techniques will include vegetable, cork, string, plaster, polystyrene, and plasticine printing, cardboard rubbings and prints; and basic silk screen. Reference will be made to other suitable materials.

Daily 8:00 to 11:10
Follows the 6-day session plan

Mr. Lewis
1M
(mezzanine above cafeteria entrance)

TA135 Introductory Ceramics

This unit will include methods of hand-building pottery, practical glazing techniques, design and decoration in relation to pottery, and firing techniques. Discussion will consider the making of simple and effective pots, plaques, platters and "pot pourri", with a minimum of equipment and supplies.

Daily 1:00 to 4:10
Follows the 6-day session plan

Mr. Long
6

TA137b Hand Puppets and Play Production

This unit will explore approaches varying in depth from "instant" puppets and puppet shows to more elaborate puppets and productions.

Daily 8:00 to 11:10
Follows the 6-day session plan

Mr. Velleman
11-12

TA138 Introductory Paper Techniques (Jr. and Intermed.)

In this unit, various papers and cardboards will be used as media for exploratory and expressive work in two and three dimensions. The unit is a potential source of valuable basic art experience for teachers at any level.

Daily 8:00 to 11:10 — Mrs. Christensen
Follows the 6-day session plan — 208

TA139 Introductory Sculpture and Modelling (12 days)

An exploratory study will be made of three-dimensional techniques for senior elementary and junior high school levels. The student will experiment with a variety of materials for modelling, carving and construction.

Daily 8:00 to 11:10 — Mr. Newbigging
June 30 to July 15 inclusive — 15-16
Repeated July 16 to 31 inclusive

TA140 Basic Hand Weaving

This unit emphasizes a creative approach to the art of weaving, allowing for experimentation and expression by the use of a variety of materials, with or without looms. Most of the looms will be of the type that can easily be constructed in the ordinary classroom. Weaving into burlap, sand and window screening, wire netting, paper, and readily available materials, plus the use of simple looms, will be explored. An opportunity will be given to construct some simple looms.

Daily 8:00 to 11:10 — Mr. Jefferies
Follows the 6-day session plan — 108
(for the 1st and 2nd sessions)

TA145 Introductory Lino Printing

A study will be made of single block linoleum cutting and printing. Printing will be done on paper and textiles.

Daily 8:00 to 11:10 — Miss Collins
1st and 4th 6-day sessions — 213-211

TA148 Introductory Metal Sculpture (12 days)

A study will be made of elementary sculpture using a variety of metals and simple welding processes. Design will be based largely on geometric forms.

Daily 8:00 to 11:10
June 30 to July 15 inclusive,
Repeated July 16 to 31 inclusive

Mr. Broome
5

TA150 Basic Design

This unit will explore elements and principles of design through discussion and studio experience. It is anticipated that the student will gain increased understanding of these concepts in fields such as pictorial art, sculpture, interior and exterior design, product design, and advertising.

Daily 1:00 to 4:10
Follows the 6-day session plan

Mr. MacKenzie
206

TA150a Visual Perception and Design

The student will do research in the perception of design in contemporary art and the environment, including forms and styles such as modules, minims, optical and hard-edge art. Related studio problems will be carried out in a variety of two and three-dimensional media.

Daily 8:00 to 11:10
Follows the 6-day session plan

Mr. Smykaluk
204

TA151 Introductory Enamelling

This unit comprises an elementary study of enamel work suitable for the upper levels of elementary schools and for secondary school classes. The techniques involved in enamelling on copper will be emphasized. Simple designs will be created in the making of small jewellery pieces.

Daily 1:00 to 4:10
1st, 2nd and 4th 6-day sessions

Mr. Barth
14

MORE ADVANCED UNITS

TA200 Advanced Painting (24 days)

This unit offers a complete summer session of uninterrupted painting. Students will explore the principles of pictorial design. They will also study, through a series of brief slide talks or by discussing original art works at the Art Gallery of Ontario, the development of 20th century painting for the purpose of appreciating modern points of view. Attention will be paid to individual needs and expression. Work will be carried on in a variety of media, including oils and acrylics. Subject matter will include still-life, landscape, the human figure and abstraction. Part of the time will be devoted to outdoor painting at easily accessible locations. A student need elect only this one unit to complete a full summer's work.*

Daily 8:00 to 11:10 June 30 to July 31 inclusive	Mr. Hall 319
Daily 8:00 to 11:10 June 30 to July 31 inclusive	Mr. Bayefsky 321
Daily 1:00 to 4:10 June 30 to July 31 inclusive	Prof. Mori 317

TA201 Advanced Painting

In this unit students will explore elements of design and techniques in relation to the creation of paintings. The media used will be chosen from water colours, inks and resists, acrylic (plastic) and oils, applicable to subjects selected from still-life, landscape and figure. Field trips may also be arranged.*

Daily 8:00 to 11:10 June 30 to July 15 inclusive Repeated July 16 to 31 inclusive	Mr. Weisman 302 Mr. Gardiner 308

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* Unit TA111 or TA111a is recommended as a background for Units TA200, TA201, and TA202.

TA202 Advanced Painting (Mural)

In this unit, students will study the use of drawing, painting and design in large-scale work adapted to the demands of architecture. The mural in modern architecture will be reviewed, and students will be encouraged to work with assemblages of various relief materials in making models for architectural walls. Small scale drawings and models will be expanded on larger panels.*

Daily 8:00 to 11:10 — Mr. MacDonald
June 30 to July 15 inclusive — 221
Repeated July 16 to 31 inclusive

TA203 Advanced Life Drawing (6 days)**

This will include an advanced study of drawing from the living costume model. Media will include conté crayon, pencil, and fountain pen and ink as media for line drawing.

Daily 8:00 to 11:10 — Mr. Murphy
Follows the 6-day session plan — 307

TA211 Advanced Drawing

This unit is a more advanced study of figure, still life, and landscape drawing, in a variety of media. Professional models will be used for figure drawing.

Daily 1:00 to 4:10 — Mrs. Drutz
June 30 to July 15 inclusive — 318
Repeated July 16 to 31 inclusive

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* Unit TA111 or TA111a is recommended as a background for Units TA200, TA201, and TA202.

** Double units of 6-day sessions may be selected.

TA213 Advanced Painting - Watercolour

Emphasis will be placed on outdoor sketching, still life, and non-objective work, in various media. These studies will be rendered into watercolour paintings. It is recommended that students take a unit such as TA111 or TA111a, before unit TA213.

Daily 8:00 to 11:10 — Mr. Bell
June 30 to July 15 inclusive — 305
Repeated July 16 to 31 inclusive

TA215 Advanced Printing on Textiles

Various inspirations for designing will be explored, and more advanced techniques employed, in design reproduction by screen printing. It is recommended that students elect Unit TA115 before attempting Unit TA215.

Daily 8:00 to 11:10 — Mr. Thomas
July 16 to 31 inclusive — 110

TA221 Advanced Lecture - "Issues in Education"

This unit is designed to assist participants in achieving their aim to become more effective and creative educators, not only educators in art.

The purpose of the course is to present a picture of the child in the classroom as the focal point of all manner of influences in the community which gradually form him into the being he is. The course presents to participants a broad view of the many educational processes through which a child must go in his passage through his tenderest years to reach a stage of education acceptable to society. It is hoped that a discussion of these sociological factors will give to teachers of art a definite concept of the way in which art can be used more effectively to help the child express his reactions and emotions to the world around him. It is also hoped that the teacher will come to appreciate more deeply the difficult and confusing patterns of life to which the child tries to conform or against which he rebels.

If Unit TA221a or TA221b is not elected, TA221 is required for students who seek a Supervisor's or Specialist Certificate. The textbook is: CHILDREN AND THEIR ART, Revised edition (Toronto: Longmans, 1970), available at the office.*

Daily 11:15 to 12:00 — Mr. Goddard
July 1 to 28 inclusive — East Basement, Art Gallery of Ontario

Daily 12:10 to 12:55 — Dr. El-Bassiouny
July 1 to 28 inclusive — 102

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* Checking with the staff members should be done on July 1 and not on registration day.

TA221a Seminar in Art Education
(Generalist Teachers and Elementary School Consultants)

Topics will include: supplies and equipment; classroom physical arrangements; daily teaching, classroom discipline; marking and grading; display of art; helping beginning teachers; extra-curricular activities; comparative art education.

Leaders in the discussions may include specialists in art education.

This unit may replace TA221 and TA221b as a required unit for those who desire a Supervisor's Certificate. The unit is considered as a lecture unit, not as a practical work unit.*

Daily 9:00 to 11:00 — Dr. El-Bassiouny
July 8 to 23 inclusive — 119

Daily 1:00 to 3:00 — Miss Hart
July 8 to 23 inclusive — 119

TA221b Seminar in Art Education
(Intermediate and Senior Level Art Teachers)

Topics will include:

(1) Content of the Art Course - Purpose of Art Education at each grade level; standards of work and development of skills; methods by which these may be attained; co-operative teaching and integration of art with allied disciplines; evaluation.

(2) Physical aspects of teaching art - budgetting, organization of the classroom, setting up and equipping new art rooms, discipline.

(3) New developments in art education - film-making, photography, use of new materials such as plastics.

(4) Role of art in the school - use and purposes of display throughout the school; stage design; visits and demonstrations by artists and craftsmen.

(5) Professional development - how the teacher may obtain further education and art experience; attitude of the teacher toward his own creativity in (a) art, (b) teaching.

Each student is expected to bring to the seminar on the first day, written problems and questions which he has encountered during his past year of teaching. These will be used to develop the seminar and will serve as the basis for the student discussion groups.

This unit may replace TA221 and TA221a as a required unit for those who desire a Specialist Certificate. The unit is considered as a lecture unit, not as a practical work unit.*

Daily 1:00 to 3:00 — Mr. Tate
July 8 to 23 inclusive — 120

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* Checking with the staff members should be done on July 8 and not on registration day.

TA222 Art History (Modern Era)

This unit will examine developments in contemporary architecture, industrial design, painting and sculpture, beginning with the latter half of the 19th century. Consideration will be given to the role and methodology of art history and appreciation in the classroom. If Unit TA223 or TA223a is not elected, this unit is required for students who seek a Supervisor's or Specialist Certificate.

Daily 11:15 to 12:00
July 1 to 28 inclusive

Mr. Pollard
101

TA223 Aesthetics

This is a lecture unit on the basic philosophy of art. The unit consists of twenty lectures and discussions, each forty-five minutes in length. These deal with the essential nature of art, basic concepts of the beautiful in relation to works of art, and the perception and appreciation of this from pre-Greek times to the present day.

Daily 11:15 to 12:00
July 1 to 28 inclusive

Mrs. Hildebrand
120

TA223a Aesthetics and Environment

This unit will attempt to develop critical perception of the natural and man-made environment, exploring structural and expressive aspects of such things as buildings, signs, and natural forms. Varied methods, such as field trips, discussions, and slide lectures, will be employed.

Daily 11:15 to 12:00
July 1 to 28 inclusive

Dr. Weiley
119

TA232 Advanced Printmaking (12 days)

This unit will acquaint teachers with techniques such as monoprinting, collography, and etching. Special emphasis will be given to the unique problems associated with introducing advanced printmaking into the school program.*

Daily 1:00 to 4:10
June 30 to July 15 inclusive
Repeated July 16 to 31 inclusive

Mr. Bartram
224

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* Students should have the experience of Unit TA132 or an equivalent, before enrolling in Units TA232 or TA232a.

TA232a Advanced Printmaking (24 days)

This unit provides a sustained exploration of fine print media and their possible combinations. Students may select from among the following graphic techniques: intaglio (etching, drypoint, aquatint, collograph, gesso cut, solder plate), planographic (silk screen and elementary lithography), and relief printing (on metal and composite plates). For those interested, an introduction to printing with plastics will also be offered.*

Daily 8:00 to 11:10 — Mrs. Frenkel
June 30 to July 31 inclusive — 322

TA235 Advanced Ceramics

This unit will include more advanced experience in processes, techniques, materials, and concepts of the ceramic field. Forming methods, decorative techniques and some glaze composition will be covered. Contemporary trends in ceramics will be discussed. Some previous experience or TA135 is desirable for this course.

Daily 8:00 to 11:10 — Mr. Smith
June 30 to July 15 inclusive — 4
Repeated July 16 to 31 inclusive

TA240 Advanced Weaving (6 days)

This unit will offer experience with a variety of yarns and other weaving materials, and with the setting up and operation of a four harness floor loom. Attention will be given to related design elements such as colour and texture. Note: Students are advised to have gained considerable proficiency in the work of Unit TA140 or an equivalent, before attempting Unit TA240. Since this unit will likely necessitate additional work on the loom outside the morning studio period, applicants are cautioned to leave their afternoons free during the weaving session.

Daily 8:00 to 11:10 — Mr. Jeffries
Follows the 6-day session plan — 108
(for the 3rd and 4th sessions)

TA245 Advanced Lino Printing

An advanced study of the techniques of linoleum cutting and printing. Two or more blocks will be used. Dyeing fabric for background colour will be encouraged.**

Daily 8:00 to 11:10 — Miss Collins
July 8 to 23 inclusive — 213-211

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* Students should have the experience of Unit TA132 or an equivalent, before enrolling in Units TA232 or TA232a.

** Students should have taken Unit TA145 before enrolling in TA245.

TA250 Advanced Design

This unit examines theories of design. Activities will include problems in two and three dimensions.

Daily 8:00 to 11:10 — Mr. Currey
June 30 to July 15 inclusive — 2
Repeated July 16 to 31 inclusive

TA251 Advanced Enamelling

This will include a study of enamel work suitable for advanced elementary and secondary school pupils. The principles and techniques of enamelling on copper will be discussed. Metal foils to produce the various effects with enamels will be used. Those wishing to take the advanced unit in enamelling might make up some of their own copper shapes in advance.*

Daily 1:00 to 4:10 — Mr. Barth
3rd 6-day session — 14

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* To enroll in this unit, students should have previously taken Unit TA151.

SUMMARY - STAFF, UNITS OF WORK AND ROOMS

NAME	UNIT NO.	TIME	SESSIONS	ROOM
Bailey, Mr. T.	TA116	1:00 to 4:10	1st, 2nd, 3rd, 4th	222
Barth, Mr. H. M.	TA151 TA251	1:00 to 4:10	1st, 2nd, 4th 3rd	14
Bartram, Mr. E.	TA232	1:00 to 4:10	June 30 to July 15 incl. July 16 to 31 incl.	224
Bayefsky, Mr. A.	TA200	8:00 to 11:10	June 30 to July 31 incl.	321
Bell, Mr. J. E.	TA213	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	305
Bevan, Mr. A. T.	TA111a	1:00 to 4:10	June 30 to July 15 incl. July 16 to 31 incl.	223
Broome, Mr. W.	TA148	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	5
Burbidge, Mr. R.	TA104 TA106	1:00 to 4:10	1st, 2nd, 4th 3rd	17
Christensen, Mrs. E.	TA138	8:00 to 11:10	1st, 2nd, 3rd, 4th	208
Collins, Miss I.	TA145 TA245	8:00 to 11:10	1st and 4th July 8 to 23 incl.	213-211
Cowan, Mr. D. A. E.	TA112a	1:00 to 4:10	1st, 2nd, 3rd, 4th	208
Currey, Mr. J.	TA250	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	2
Drutz, Mrs. J.	TA211	1:00 to 4:10	June 30 to July 15 incl. July 16 to 31 incl.	318
El-Bassiouny, Dr. M.	TA221 TA221a	12:10 to 12:55 9:00 to 11:00	July 1 to 28 incl. July 8 to 23 incl.	102 119
Emerson, Mr. J. A. M.	Principal		FULL SESSION	
Evans, Miss M.	TA114	8:00 to 11:10	1st, 2nd, 3rd, 4th	201
Frenkel, Mrs. V.	TA232a	8:00 to 11:10	June 30 to July 31 incl.	322

NAME	UNIT NO.	TIME	SESSIONS	ROOM
Gardiner, Mr. P. M.	TA201	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	308
Goddard, Mr. W. G.	TA221	11:15 to 12:00	July 1 to July 28 incl.	East Baser Art Galle
Goss, Mrs. P.	TA114	1:00 to 4:10	1st, 2nd, 3rd, 4th	207
Hall, Mr. J.	TA200	8:00 to 11:10	June 30 to July 31 incl.	319
Hart, Miss F. M.	TA221a	1:00 to 3:00	July 8 to 23 incl.	119
Hildebrand, Mrs. G.	TA223	11:15 to 12:00	July 1 to 28 incl.	120
Jeffries, Mr. S.	TA140 TA240	8:00 to 11:10	1st, 2nd 3rd, 4th	108
Lewis, Mr. S.	TA132	8:00 to 11:10	1st, 2nd, 3rd, 4th	1-M
Long, Mr. W.	TA135	1:00 to 4:10	1st, 2nd, 3rd, 4th	6
MacDonald, Mr. G.	TA202	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	221
MacKenzie, Mr. G.	TA150	1:00 to 4:10	1st, 2nd, 3rd, 4th	206
Main, Miss N.	TA122	12:10 to 12:55	July 1 to 28 incl.	101
Mayer, Mrs. A.	TA111	1:00 to 4:10	June 30 to July 15 incl. July 16 to 31 incl.	320
Mergler, Mr. J.	TA107	8:00 to 11:10	1st, 2nd, 3rd, 4th	304
Middlestadt, Mr. L.	TA111	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	320
Mori, Prof. K.	TA200	1:00 to 4:10	June 30 to July 31 incl.	317

NAME	UNIT NO.	TIME	SESSIONS	ROOM
Murphy, Mr. R. W.	TA203	8:00 to 11:10	1st, 2nd, 3rd, 4th	307
Newbigging, Mr. R. D.	TA139	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	15-16
Pollard, Mr. J.	TA222	11:15 to 12:00	July 1 to 28 incl.	101
Robinson, Miss G.	TA102	8:00 to 11:10	1st, 2nd, 3rd, 4th	301
Shaw, Mr. F. K.	Supplies		FULL SESSION	9
Sitler, Mr. B.	Vice-Principal		FULL SESSION	
Smith, Mr. R. E.	TA235	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	4
Smykaluk, Mr. M.	TA150a	8:00 to 11:10	1st, 2nd, 3rd, 4th	204
Snetsinger, Mr. R.	TA130 TA131	8:00 to 11:10	1st and 2nd 3rd and 4th	210
Stevens, Miss E.	TA100	8:00 to 11:10	1st, 2nd, 3rd, 4th	203
Tate, Mr. E. W.	TA221b	1:00 to 3:00	July 8 to 23 incl.	120
Thomas, Mr. R.	TA115 TA215	8:00 to 11:10	1st and 2nd July 16 to 31 incl.	110
Trusler, Dr. J. W.	TA121	11:15 to 12:00	July 1 to 14 incl. July 16 to 29 incl.	102
Velleman, Mr. L.	TA137b	8:00 to 11:10	1st, 2nd, 3rd, 4th	11-12
Weiley, Dr. E. A.	TA223a	11:15 to 12:00	July 1 to 28 incl.	119
Weisman, Mr. G.	TA201	8:00 to 11:10	June 30 to July 15 incl. July 16 to 31 incl.	302

WORKING AT YOUR PROGRAM

STANDARD OF WORK

Students are often concerned about the standard of excellence they should reach in their manual work. How proficient should you be in art? It is felt that in the brief time allotted to the elementary units (TA100 to TA199), students should have as broad a survey of activities as possible, and should not spend too much time trying to perfect any one technique.

No one expects you to become an artist in a preliminary summer course. All the staff hopes is that you may have experiences which will enable you to become a better teacher. Therefore, do not repeat work just to perfect a skill. Skill is useful to have, but if you want to achieve it, practice between the end of this summer session and the beginning of the next session.

Once you have mastered enough of a technique to use it in a classroom, decide without delay your next field of exploration.

The situation becomes a little different in the more advanced units (TA200 to TA299). Here, greater skill becomes necessary and students should feel that they have produced the most perfect work of which they are capable. The emphasis on most of the work at these summer courses, however, is placed upon pedagogy. Therefore, even in the advanced units, the staff members will not expect your manual work to reach a standard of perfection comparable with professional art output.

PRESCRIBED READING

With the exception of some of the lecture units, there is no "prescribed reading" for the units of work. An intelligent person reads a book to answer questions which have arisen during his experience. Probably no two persons will want to find the answers to exactly the same questions, and it would seem,under the circumstances, to be wasteful of time and energy to do "prescribed reading".

WRITTEN ASSIGNMENTS

What has been said concerning "prescribed reading" applies also to "written assignments". With the exception of the lecture units, there are no "written assignments" attached to the work units. If the participant wishes to write on any topic in order to clarify his thinking or to help him to recall useful information he has discovered, he will do his writing in this notebook for his own benefit, and not as a proof of work done.

EXAMINATIONS

Counsellors and instructors do not set examination papers. Lecturers, however, may give short tests throughout their units or may set a final paper. They may, on the other hand, summarize a student's progress by means of "term's work" or in any other manner they may wish to choose.

NOTEBOOKS

Students are expected to keep notebooks during the summer session. Your notes (suitably illustrated) should contain such information as will be valuable to you when you return to your teaching position. Write only that which is necessary and useful. The following items are suggested:

(1) Short descriptions of new techniques learned, including the materials and tools involved.

(2) Suggestions for correlations of these techniques with other areas of school life.

(3) A brief summary of valuable theory (both of aesthetics and of methodology) connected with the techniques which your co-workers and your staff members have contributed.

(4) An outline of the problems discussed by lecturers which are of importance to you.

(5) Short accounts of any reading which may have bearing upon the topics outlined in your notebook.

WHEN YOU FINISH A WORK UNIT

At the close of each unit of work you have a number of things to do:

(1) Each student has a Progress Record Card which he obtained upon registration. These Cards have spaces for a record of activities explored under the guidance of the staff members. On the last day on which you intend to stay in each unit of work (usually day 6), get your Card between 8 and 9 a.m. and 1 and 2 p.m. Each group will be told when its Cards are available. The Cards are placed in alphabetical order on tables in the library.

(2) Write a short description of the work you have completed, in the appropriate spaces on the Record Card.

(3) Take your Card, together with the work you have completed, to the staff member for his appraisal. Your staff member will then write a short statement of your progress and will sign the Card. It is your privilege to know what the staff member says about your progress. In this way, you will always know how well you are succeeding in your work. (See comments after point 5.)

(4) Leave your record card with the staff member. If you have classes with two staff members in one day, leave the card with the one you visit last in the day.

(5) Take your notebook to your staff member and have him initial it.

Note: Comments might consist of the following:

"Excellent" - meaning that the student is most co-operative, creative and open-minded, seems to have a grasp of the essentials of contemporary art education, produces work which is outstandingly well designed, and attacks problems with considerable intellectual vigour.

"Complete" - meaning that the student is co-operative, produces work which is reasonably well designed, is not unreasonably opposed to contemporary trends in art education, and goes about the work on hand with reasonable self-reliance; works to capacity.

"Incomplete" - meaning that the student is unintelligently opposed to contemporary trends in art education, shows strong signs of laziness, produces copied work or work which is very badly designed; is resentful of change. Some staff members may make other comments.

GENERAL ANNOUNCEMENTS

THE ART GALLERY OF ONTARIO — The Art Gallery of Ontario, which is adjacent to our building, offers students at the summer courses the privilege of visiting the gallery free of charge upon presentation of identification. Identification slips are available at the office of the summer school, or students may show receipts for fees after the first day 6.

NOON-HOUR ACTIVITIES — Activities of various kinds are arranged for the noon hours, 12:20 to 12:45. Musical programs will be arranged and the talent of students will be solicited. Films are shown in a designated room on certain days, and deal with both art and general topics. Puppet shows will be offered periodically in the auditorium.

C.S.E.A. TRADE FAIR — Each year a special display of leading brands of art supplies is arranged in co-operation with various firms. The fair is sponsored by the Patron Exhibitors' Association of the Canadian Society for Education through Art. In sponsoring the fair, the Society endorses the firms displaying materials. The fair will be held in the College on a date to be announced.

CAFETERIA

The Cafeteria is operated at the lowest possible cost. A "paper service" is used both for quietness and cleanliness. Refreshments are served each day from 9:50 a.m. to 3:15 p.m. Specified times are arranged for morning and afternoon "snack" periods to avoid congestion in the Cafeteria.

Students and staff members should, if possible, go to the Cafeteria according to the following schedule:

Basement and
Main floor classes - 9:50 a.m. & 2:50 p.m.
Second floor classes - 10:00 a.m. & 3:00 p.m.
Third floor classes - 10:05 a.m. & 3:05 p.m.

PARKING

There are no parking facilities at the College for students. All areas at the College are reserved for staff members' cars. A Civic Parking Lot is situated one block east of the College, where space may be rented.

SMOKING

Because of fire hazards associated with art materials, there is a strict "No Smoking" law inside the building - with the exception of the Cafeteria. Remember please, SMOKING IS ALLOWED ONLY IN THE CAFETERIA.

VOLUNTARY STUDY

The building will be open from 7:30 a.m. until 4:30 p.m. Students may work at various activities of their own choice during this time.

TOOLS AND SUPPLIES

Owing to the high cost of art supplies, students are asked to be particularly careful not to be wasteful of materials. Every student is reminded to bring a pair of scissors, <u>since no scissors will be supplied</u>. Sufficient quantities of all other tools and supplies for normal activities are available at no extra cost above the $5 supply and activity fee. Should a student require larger than usual quantities of any materials, an extra charge would be made.

DISPLAY OF STUDENTS' WORK

The displays of students' work in the school corridors and elsewhere are changed nearly every day. <u>Students should not remove work from the display boards, but should obtain it from the staff member after it has been returned to the room where it was produced</u>.

STUDENTS' ABSENCE

It will be realized that even one day's absence is a serious matter in a concentrated summer session such as this. Students who wish to obtain an art certificate may not be absent from any class written on their Form A. Should illness prevent a student from attending class, a doctor's or dentist's certificate must be presented upon return to the summer session.

THE LIBRARY

The well-stocked library of the College is available to students of the summer session. A librarian is on duty from 10:00 to 3:00 daily. Books and magazines selected must be used only in the library. Silence is requested.

PURCHASE OF BOOKS AND REPRODUCTIONS

A number of publications on art can be bought at the sales desk of the Art Gallery of Ontario. Some reproductions of paintings are also available from the same source.

SOCIAL PROGRAM

An organized program of social events, including dances and tours to points of interest, is arranged. Students will be notified of these events as the session proceeds.

BE SURE TO WATCH THE MAIN BULLETIN BOARD FOR FURTHER INFORMATION

EVALUATING THE SUMMER SESSION

No matter how thoughtfully a summer session of this kind is planned, there is always room for improvement. Students, who are the people with greatest insight into the success of the courses, are asked to evaluate the existing organization. They should suggest means of improving present conditions whenever a practical idea occurs to them. Many of the present arrangements at the art courses are based upon the suggestions offered by students at former summer sessions.